

**AIRBRUSH
STEP BY STEP**

AIRBRUSH STEP BY STEP

FOR DIGITAL AND ANALOGUE AIRBRUSHING



100,000 VOLTS OF HYPERREALISM

By Andreas Holtkemper

NAIL ART, TATTOOS & MAKE-UP

Airbrush Beauty Tricks

DIGITAL PAINTING

The First Steps –
Corel Painter Essentials Exercise

AIRBRUSH PROFESSIONALLY

Professional Training,
Business Start-Up & Co.

CAPTIVATING PASSION

Body painting by
Peter and Petra Tronser

Readers' Gallery
brush & win



CAPTIVATING PASSION

*Body painting by
Petra and Peter Tronser*

A woman draped in a shawl and ropes, wrapped up like Christos' Reichstag – the participants for this project were found rather quickly. Model Nancy Blank, known for her versatility and creativity during photo shoots and who always showcases our paintings splendidly, was chosen. Our photographer, Stefan C. Schmitt, really knows how to capture body painting and other painted works in the most optimal manner. For years, I've worked alongside my wife, Petra, and together we've made a very successful team nationally, as well as internationally. We've received a ton of support from our family, who has allowed us to work freely, so that we can continue to realize our artistic vision.

Body painting Basic Equipment:

For the photo shoot: A length of fabric, inch-thick rope

For the body painting:

Airbrush gun: Rich AB300 with 0,3mm nozzle and an Evolution with 0,4mm nozzle.
Compressor: Piston compressor Saturn A40
Colors: Water soluble body painting colors in "Puks" (flat color containers) and in liquid form. These can be found at a variety of different suppliers, the most well-known being: Eulenspiegel, Fantasy, Grimas, Kryolan and Mehron.

Colors used: white, yellow, brown, red, blue and black

Other materials: round and flat brushes of various sizes



ARTIST PROFILE

Petra and Peter Tronser



Together with Jörg Tronser, this married couple runs a specialty store for creative, artist and airbrush supplies called "Kreativ-Store". Furthermore, they are the event organizers for the German Body painting Festival, which takes place annually in the city of Ingelheim am Rhein and is one of the largest festivals of its kind in the world. The Tronsers' area of expertise is quite broad. They offer airbrush courses for beginners and advanced learners. Additionally, they also take commissioned work in the areas of airbrush, painting, and body painting. Body painting is the two sculptors' biggest passion. The Tronsers' success is demonstrated by the many high rankings that they've received by the renowned festivals in Holland, Austria, Germany and Switzerland. www.empire-design.de

Picture 01

In order to realize our idea in the best possible manner, the first thing we'll do is wrap Nancy in the fabric and rope. Using a variety of different light settings, we'll capture the entire thing from all sides in the picture. This is a very important step in this picture, because the shadowing of the rope onto folds in the fabric can be difficult to visualize. Nowadays, digital technology allows us to hold a concrete printout of our idea in our hands – in only a matter of minutes – and then use this as a sketch for our body painting.



Pictures 02-04

These photos are the template for our painting. As you can see, the folds, the crossing of the ropes and their shadowing can be easily recognized. It's effective to work out these points, in order to get an appealing result.



100,000 Volts of Hyperrealism

Andreas Holtkemper explains photorealistic work

“Hyperrealism (also known as: superrealism) is a type of art form that not only includes painting and sculpting, but also photography and film. During the 1970s, North American artists primarily utilized a hyperrealistic style. Exact, true-to-life replication is not necessarily the artist’s ideal. Instead they are trying to achieve a photorealistic exaggeration of reality, where abstract forms are rejected. Differentiating itself from photorealism, hyperrealism questions the existence of things in a near-ironic, existential context by presenting objects in a cool, almost profanely over-the-top reality – whereas photorealism, with its brilliant and realistic portrayals, just wants to look pretty.” (Wikipedia)



Basic equipment HYPERREALISM:

Airbrush gun: Efbe B1 fest, Olympos HP100B

Airbrush paints: Schmincke Aerocolor (old): Magenta, burnt sienna, sepia, olive, neutral gray, cyan orange-red, Indian yellow, ocher, umber, caput mortuum, ultra-marine blue, white from Hansa (Pro Color)

Other Tools: cutting plotter, masking film, diverse eraser, scalpel, etc.

Paint background: Schoellershammer 4 G wide, A3



ARTIST PROFILE

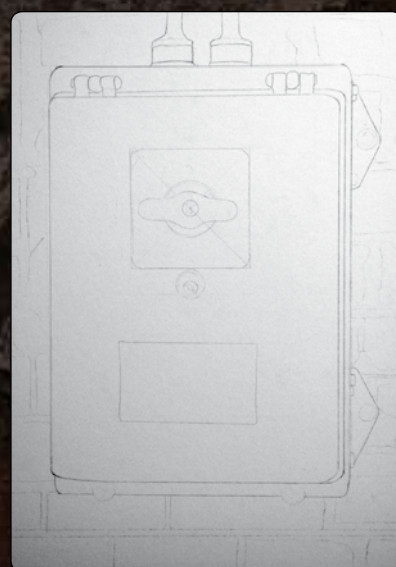
Andreas Holtkemper

Andreas Holtkemper, born in 1962 and since then living in Düsseldorf, discovered the airbrush technique in 1999. He finished his airbrush design studies in Bochum in 2006 and specialized in technical illustration, which he paints on cardboard and canvas. His main interest is the realistic presentation of chromed and weather beaten motives.

www.farbstaub.de

Pictures 01/02

Out of a number of digital pictures that I shot and saved on my PC, I finally choose one to use as a template for my painting and cut the form accordingly. As the picture was already printed out in the actual, desired size, I can transfer the most important lines onto my background. To do this, the backside of the print out is blackened with a graphite pencil and the lines are redrawn with a hard pencil. Where needed, the distortion in the perspective of the photo can be straightened afterwards directly on the background with a straight edge and an HB (#2) pencil. Intensively drawn lines can be muted before painting, using the eraser.



Picture 03

As usual, I'll start this illustration, like I start all of my illustrations – with the background of the picture. In my opinion, the background is equally, if not more important than the main motif. For this reason, the entire switch box is taped up. By going about the painting in this manner, the advantage is that matching colors later along the line becomes much easier. If you start with the foreground first, the effect of the contrast between the main motif and the background is more difficult to interpret, due to the whiteness of the empty background.

DIGITAL PAINTING - THE FIRST STEPS

Practicing with the Classic
"Sphere" by Markus Jander

Airbrushers still have many inhibitions when it comes to crossing over into digital painting. The main reasons given are the technique, the cost and the "Hey, that isn't real painting" argument. It's actually kind of funny, because, in its beginnings, airbrush techniques were also distained for being "too technical", which led airbrushers on a long journey of recognition for their painting technique in the annals of art.

Personally, I see digital painting simply as another step in the evolution of the artistic techniques available, just as airbrushing was back in the days. As far as costs are concerned, the charges for a computer, graphics tablet and software can be compared to the purchase of a good piston compressor, a high-quality airbrush gun, paints and assorted accessories.



The following article is intended for "digital beginners". Because of this, I've chosen a very simple object to paint, whose creation is also quite familiar to airbrush beginners: a sphere. I'm working with a graphics tablet, because working with a mouse severely limits one's options and can cause the joy of painting to quickly disappear.

Of course, for this article, I will be using the airbrush function; however, the spheres can be created just as easily with the oil, watercolor or other paint technique functions. Further examples are available at www.airbrush-magazine.net

So, enough with the chit-chat, let's get started.

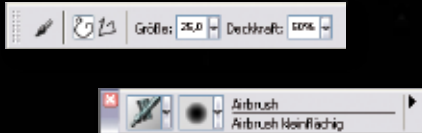


ARTIST PROFILE

Markus Jander

Markus Jander lives and works in Dortmund, Germany. Without having any formal artistic training to speak of, the now 38-year-old artist taught himself drawing and airbrush techniques in 1991. In 1995, he attended evening classes at the IBKK in Bochum, Germany for four years. Additionally, he's completed workshops with the well-known artist, Jürek. He's travelled with his work, participating in (among other things) the Passau Airbrush Expo (1996), the Castrop International Airbrush Forum, as well as an airbrush exhibition sponsored by the IBKK/IAOAA (both in 1997). Since 2000, Markus Jander has concentrated on T-Shirt design. Since 2005, he works primarily digitally and uses Corel Painter.
www.farbnebel.de





Basic Equipment **DIGITAL PAINTING** (minimum requirements):

PC System, Pentium 4 with 3.2 GHz, 1 GB RAM

17" Monitor, Resolution 1280 x1024px

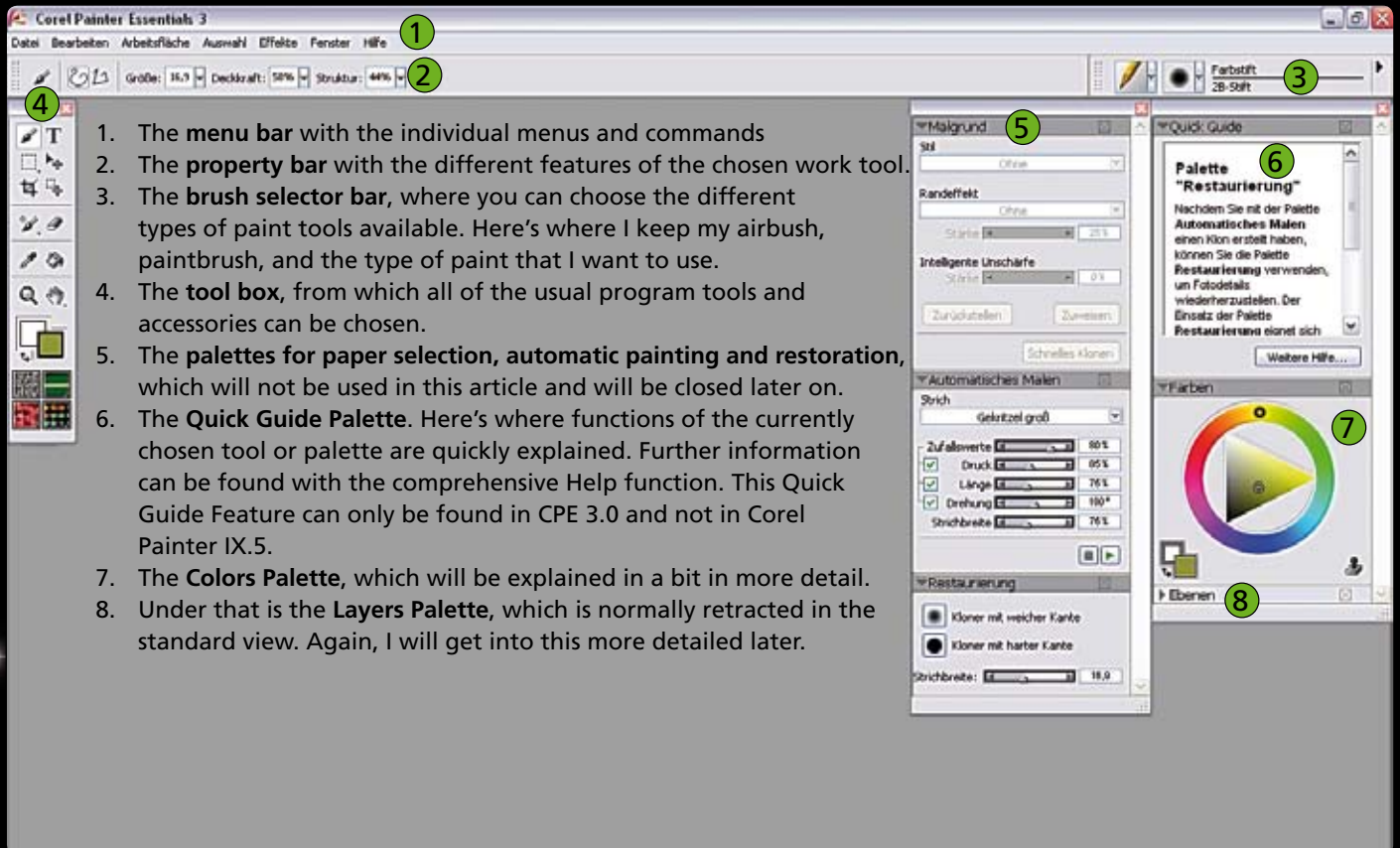
A4 Wacom Intuous 3 Graphics Tablet with Grip-Pen

Corel Painter Essentials 3.0

Picture 01

Picture 1 shows Corel Painter Essentials' standard screen (CPE 3.0) after it's been started up. The only thing not seen, is the welcome screen, which I've clicked closed. If you're familiar with other painting or graphics programs, then some of this will look familiar to you. However, for anyone else, don't worry, you'll quickly start finding your way around.

Personally, I work with a different order for the palettes, as you'll see in the following screenshots. You can move around all of the palettes by clicking on them and pushing them around (drag and drop). The same thing applies to the property bar (2) and the brush selector bar (3). How you decided to arrange your workspace is a matter of personal taste.



Picture 02

I open up a new file by going to the menu bar and clicking on File/New (or Ctrl + N). In the dialog box that opens up, I choose the size 1000 x 1000 pixels and 300 dpi (dots per inch). The dots per inch will be important when working with the digital art at a later time. Additionally, in the last issue of this magazine, there were detailed explanations, which is why I won't get into that now.

By clicking in the color field to the right, I can also change the color of the paper, with which I am working; however, I will leave it at the standard white color.



CERTIFIED AND GOVERNMENT APPROVED?

Prof. Dr. Dipl. Airbrush-Designer (M.A.)

PASS

For every occupation there's some kind of established training – or so you may think. While most career fields rely on some kind of professional training, things are a little different if you're trying to become an "Airbrush Designer". In this field, there are a variety of ways to reach your goal. However, the two most crucial elements for being successful in this industry are talent and technical skills. If you can demonstrate these things, either naturally or self-taught, then good for you. For everyone else, a training program is recommended, which in this field has little to do with the dual vocational training system or university entrance requirements. So, what DOES it take to be an Airbrush Designer?

„Airbrush-Designer“ – Excuse me?

The title "Airbrush Designer" is just about as descriptive as the title of "technician" or "clerk". The scope of job functions for an Airbrush Designer can range from advertising to media and technical illustration all the way over to automotive finishing, to interior and stage design – right down to makeup artist and the entertainment industry. Don't forget about the independent artists, who use airbrush techniques to practice their art form. It's rare for an airbrush artist to be active in all of these activities. However, the nature of airbrushing makes it possible for an airbrush designer to also be a painter or varnisher, a window dresser, graphic designer, makeup artist/cosmetician, or interior decorator – all occupations that require a typical vocational training and in which airbrushing could potentially also play a role.

The big question then becomes: are you looking to do airbrush design as your main occupation or would you rather choose another, related career path, in which airbrushing is a component of your job/education and/or further training goal – e.g. Graphic Design or Art or the vocational training to become a painter, varnisher or window dresser, etc.?

Hobby classes in airbrushing are available everywhere. You can take a few trial lessons or evening/weekend classes.

Airbrush Nail Art

Art Right Down
to the Fingertips

Whether real or artificial, a fingernail only offers about two square centimeters of creative design space. That's more than enough space for airbrushing, since the spray-pistol technique is especially suited to delicate and detailed work.

Airbrush techniques are quite profitable for nail studios. Fancy designs can be created individually and even classic looks like French nails can be done cleanly and quickly. No wonder that special airbrush nail courses have been booming in recent years.

ARTIST PROFILE

Marielle Plüschke



The 33-year-old resident of Saxony began her career in art with a vocational training in flower painting at the porcelain factory in the town of Meissen. In addition to other airbrush commissions, Marielle Plüschke has specialized in the area of nail art since 2000 and has been conducting instructional courses and promotional events for well-known companies in the cosmetic and nail art industry. In 2003, she won the title of German Nail Art Champion. Marielle Plüschke has authored a number of articles in a variety of nail art journals, as well as the book "Geheimnisse kreativer Nail Art", which was published in 2006.

www.nail-art-trend.com

Airbrush Guns and Nail Files, Air Compressors and UV-Hardeners

The equipment for airbrush nail design is the same for airbrushing on canvas, paper, motor-cycles, etc. When choosing the airbrush you want to work with, you're really spoiled for choice. In theory, you could use just about any nozzle. Larger nozzles (0.3-0.5mm) can be advantageous, in that they do not get clogged as easily when using thicker paints. Smaller nozzles make detailed spraying easier for beginners; however, become blocked more easily.

It's the same with your compressor. It mostly depends on the conditions in which the nail art specialist is completing the airbrush design.

Oil-piston-compressors make it possible to spray for a long periods without pause or to work with multiple airbrushes at once. Most of all, they are very quiet and won't disturb other business in the studio. The disadvantage is that they weigh about 17kg and are, in this respect, relatively heavy and thus, more suitable for stationary studio use. Membrane compressors are, in comparison, low-maintenance and lighter; however, as a rule, they are much louder and most do not produce enough air for you to use multiple brushes at once. Therefore, it's recommended that you discuss your individual needs with a specialist at an airbrush store, in order to determine what's going to work best for you.

Paints: Working with Nails and Engine Hoods

In most cases, the paints used in nail art are the same as those used on cars, canvas or motorcycles. It's recommended that beginners start with paints that are especially good at bonding, since these types aren't as runny on fingernails. The most often used brands for nail art are: Createx Classic Colors, Schmincke Aero Color, Hansa Pro-Color and Medea Nail Art Colors.

Stencils are mostly used for Airbrush Nail Art. In the specialty shops there are literally hundreds of motif stencils that are especially designed for fingernails. There are also loose, as well as self-sticking stencils available. The latter type has the advantage that the design doesn't slip around, while you are painting. However, in contrast to loose stencils, the self-stick type can only be used a few times.

Airbrush nail design is suitable for both gel and acrylic nails, as well as natural nails. You can put designs on each nail or just a few, in order to accent an outfit. In order to preserve the designs for as long as possible, the nails are usually sealed in a clear coating or a sealing gel.

You can find the addresses of specialty shops and places where airbrush courses are being offered in our Shopping Guide on page 61.

Basic Equipment AIRBRUSH NAIL ART:

Airbrush:	Hansa 181
Paints:	Schmincke Aero Color: white, blue, black, magenta, ocher
Stencils:	loose paper stencils (elephantide crazing effect), made in own design
Compressor:	Werther SilAir 20a
Further Materials:	Tips, rhinestones, clear coating, brush, and silverglitter